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AMERICAN ART NEWS.

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The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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A TRAVESTY—NOT A TARIFF.

Our prediction, uttered at the time of the promulgation of the provisions of the new Art Tariff last Summer, that it would lead to all kinds of controversy, confusion, delay and trouble, has been more than justified, as was seen by the story in our news columns last week, entitled, "Old Master Held Up by Joker."

Not old masters alone, but modern pictures and sculptures, art objects, porcelains, tapestries, furniture, etc., are piled up in hopeless confusion in the bonded warehouses and appraisers' stores in New York and other American ports of entry. Millions of dollars' worth of other art property is detained, awaiting some solution of the present muddle, in the European cities; collectors, artists and dealers are fuming and fretting, paying duties under protest, and trying vainly to convince ap-

praisers that Rembrandt is dead, that Raphael paints no more, that Corot painted pictures more than twenty years ago, that Ziem and Harpignies also painted further back than a score of years, although still living and painting, that tapestries are art works even if usable for decorative purposes, etc., etc., and ad infinitum.

It is all confusion worse confounded, and the American Free Art League must be proud of the result of its efforts at Washington last Winter, which instead of giving the country free art, far preferable to the present conditions, has only brought confusion, loss, and trouble.

Of necessity the present conditions cannot continue, but as we go to press there are no signs of relief or any suggestion on the part of the Custom House officials as to a solution of the difficulties. We would advise our readers and patrons who may have goods held up in the Custom Houses and who have submitted all possible affidavits and proofs of age as to their importations, if they are in immediate need of same, to pay the old duties under protest, and we would further advise intending importers to wait, if possible, before invoicing their articles and sending same over. Some change must come, and soon, in the present conditions. Why doesn't the Free Art League, of Boston, try and help the art interests of the country out of the muddle into which it has plunged them?

RETURNING PROSPERITY.

The value of the exportations from Paris to the United States for the two months ending October 1 last, exceed by seventy per cent. those for the same two months last year. A good proportion of these exportations consisted of art works of all descriptions. This remarkable increase is due primarily to improved business conditions in America over last year, while the fact that many buyers had held back their goods until the tariff question was settled, had also its influence. We do not believe that the absurd provisions of the new art tariff had any marked effect on the increase in exportations of art goods from France or Europe generally. The truth is that when business conditions are good here the importation of luxuries is also good, and the reverse is the case with bad business conditions on this side of the water.

The significance of the increase in art and other importations is the return of prosperity.

METROPOLITAN MUSEUM.

The Hudson-Fulton exhibition at the Metropolitan Museum will continue open until the end of November. During the twenty-four days since it opened 97,000 persons have visited the museum, an increase of 51,000 over the number of visitors admitted during the same period last year.

A picture recently acquired by the Metropolitan Museum is a beautiful tondo by Lorenzo di Credi, and shows the Virgin kneeling before the Infant Jesus, a favorite theme of the artist, and one that he has often repeated. The

Child is lying on a cushion placed on the ground in the ruins of a stable, and a wide landscape stretches away in the distance. An angel supports St. John who is in the act of adoration.

This tondo is supposed to be a lost original of the artist's, a copy of it being in the Pinakothek at Munich.

The Egyptian antiquities are to be arranged this winter in several rows under those now occupied by the Hudson-Fulton exhibition. Two hundred cases have been received from Egypt during the year, and Mr. A. M. Lithgoe, curator of the Egyptian department, and his assistant, Mr. Arthur C. Mace, will devote the winter to arranging the collection, which is a remarkably fine one, and compares favorably with those in Berlin, Paris and London.

Mr. Herbert E. Winlock, of the museum, will soon leave for Egypt, to supervise the excavations at Kharga, where the museum has the exclusive right to excavate an old temple built by Darius of Persia, and a Coptic cemetery used by the early Christians. Excavations will also be continued at Lisht, where many remains of ancient civilization have been found.

Through the co-operation of Messrs. Rutherford Stuyvesant, Clarence H. Mackay, and Bashford Dean, the museum has secured for the coming year the services of Mr. Daniel Tachaux, of Paris, a skilled armorer, who will make the necessary repairs in the collection of arms and armor. Mr. Tachaux will bring his instruments with him, some of which have been used by generations of armorers. There are no less than two hundred varieties of hammers, all having their specific names, names which, by the way, are unrecorded and are nearly extinct.

BOSTON.

A small exhibition of water colors by Miss Helen Nicolay of Washington was opened recently in the gallery of the Farnsworth Art Building, at Wellesley College. The sketches show characteristic architectural details of groups of buildings in Italy, Egypt, Spain and Germany. Especially suggestive and charming are the views of Bellagio and the little winding road leading to the gate of Assisi, relieved against the high slopes of Mount Subasio. In the temple of Rameses III. the feeling of desert solitude is suggested in the great and ancient forms in strong sunlight, unrelieved by vegetation, against a cloudless tropical sky. The Temple of Paestum shows a characteristic early Greek building in impressive ruin. A group of brief notes of Algiers is interesting in showing how little is sufficient to suggest the first impression of a city or the distinctly foreign flavor of a street scene. Three views of the Alhambra emphasize the formidable fortress-like exterior in contrast to the grace and lightness of the Court of the Oranges. Among the Spanish examples the view of Burgos is interesting, indicating in the ornate cathedral tower the modification which Gothic underwent on Spanish soil. The distinctly northern feeling both of color and form is delightfully rendered in the gray houses and cloud-patterned sky of Rothenberg.

Henry H. Gallison has been invited by the director of the Art Institute of Chicago to send a group of eight of his most important paintings to the twenty-second annual exhibition of oil paintings and sculpture which opens next Tuesday afternoon. The pictures will be hung in a group.

Cullen Yates is painting near Wilmington, Del. He expects to stay there as long as the weather will permit out of door work.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Brooklyn Institute of Arts & Sciences, Eastern Parkway.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Duveen Galleries. — Original Wedgwood pottery, consisting of the combined collections of the late Lord Tweedmouth and Sir Percy Sander-son.

R. Ederheimer, 4 West 40th St.—Engravings by Marc-Antonio Raimondi through October.

Ehrich Galleries, 465 Fifth Ave.—Special display of Dutch pictures of the XVIIth Century.

Folsom Galleries, 396 Fifth Ave.—Miscellaneous exhibition of the works of leading American artists.

Metropolitan Museum. — Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum. — Hudson-Fulton Memorial Exhibition.

N. Y. Public Library.—Hudson-Fulton Memorial Exhibition.

Powell Gallery, 983 Sixth Ave.—Textiles and Draperies by Birdaline Bowdoin and Evelyn Manley to October 30.

Pratt Art Club.—296 Lafayette Ave.—Brooklyn—Water Colors by M. Mitledorfer Straus.

Tooth Galleries, 580 Fifth Ave.—Original etchings by Hedley Fitton, R. E., to October 30.

OBITUARY.

Francis Lathrop.

Francis Lathrop, an artist of this city, died on October 18 in his sixty-first year at his home on Woodcliffe Lake, N. J. Until a year ago Mr. Lathrop made his home at 29 Washington Square. Mr. Lathrop was born at sea near the Hawaiian Islands, the son of Dr. George Alfred and Frances M. Lathrop. He was educated abroad, first in Dresden, Germany, and later in London.

Mr. Lathrop was a pioneer artist in church decoration in America and contributed a part of the decoration of Trinity Church, Boston. Probably his best known work is the painting, "The Second Coming of Christ," in the sanctuary of St. Bartholomew's Episcopal Church, Madison Avenue and Forty-fourth Street, this city. This is one of the largest mural paintings in America. The artist was five years in completing his task. In the painting are 130 figures. The decoration cost St. Bartholomew's \$65,000.

Mr. Lathrop also decorated the music room of the Fifth Avenue home of the late C. P. Huntington, and he is represented by mural paintings in several churches and hospitals in the city. He has also made many designs for stained glass windows in churches.

Recent work by Mr. Lathrop includes a series of medallions for the Hispanic Museum of New York. These medallions represent great heroes and historical characters and they form part of the decorative scheme of the museum walls.

He was widely known in art circles and was an associate of the National Academy of Design. Mr. Lathrop was also a member of the National Society of Mural Painters, of the Architectural League and the Century Association, and of the National Institute of Arts and Letters. Mr. Lathrop received gold and silver medals at Philadelphia in 1889 and at the Pan-American Exposition, Buffalo, in 1901.